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INNESS

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Masters in Art

A Series of Illustrated Monographs

Issued Monthly



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MASTERS IN ART

A SERIES OF ILLUSTRATED
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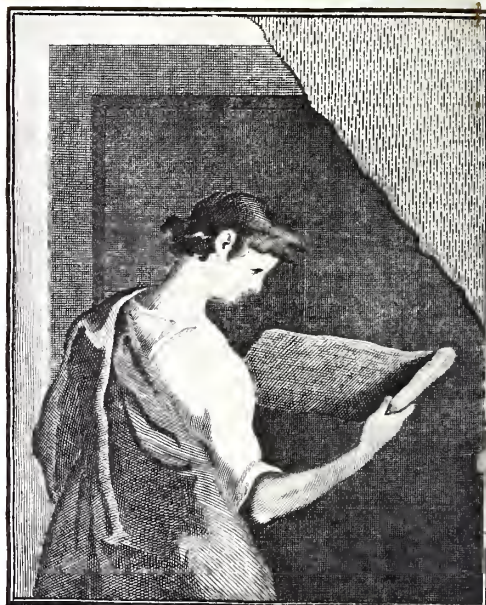
VOLUME 9

Inness

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MASTERS IN ART

Enness

AMERICAN SCHOOL



MASTERS IN ART PLATE I

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INNESS

PEACE AND PLENTY

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COURTESY OF R. C. & N. M. VOSE
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INNESS
SUNSET, ÉTRETAT
OWNED BY R. C. & N. M. VOSE





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PHOTOGRAPH BY C. D. ARNOLD

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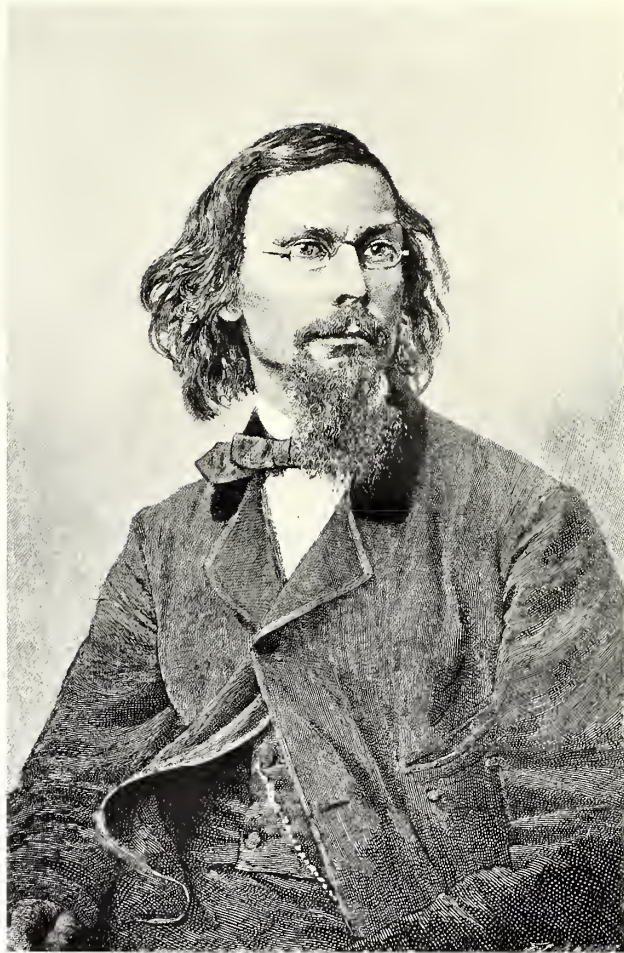
INNESS
THE COMING STORM
ACADEMY OF FINE ARTS, BUFFALO



MASTERS IN ART PLATE IX
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INNESS
THE GEORGIA PINES
OWNED BY R. D. EVANS, BOSTON





PHOTOGRAPH OF INNESS BY BRADY, NEW YORK

The following quotation concerning this likeness of Inness is by Mr. J. W. McSpadden :
“ Merely to look at the portrait of this man with his lion-like mane and careless attire suggests the shock of battle. Trumble thus describes him : ‘ He was a man of the middle stature, of a spare frame, with a face full of character, and gray, penetrating eyes. He wore the thin beard of a man whose face had never known the touch of the razor, and his broad brow was framed in a mass of long, and always disorderly, hair. He was careless in his dress, so that the picturesque ensemble of head and figure was not disturbed. His movements were rapid with nervous energy, and when he became interested in conversation or discussion his gestures were instinctively appropriate, and, like the action of his body, full of spirit.’ ”

George Inness

BORN 1825: DIED 1894
AMERICAN SCHOOL

GEORGE INNESS, America's greatest landscape-painter, was born May 1, 1825, on a farm two miles from Newburgh, New York, where his father had retired on account of ill health. George was the fifth of a family of thirteen children, and of Scotch descent on his father's side. While he was still an infant his father moved his family in a sloop — as it was before the days of steamboats — to New York City, to resume the grocery business, but when his son George was only five years old, was again obliged to give up his business and move to a farm in the outskirts of Newark, New Jersey, the present site of which is now in the center of the city's manufacturing district. Here the boyhood of the future artist was spent.

Inness was a very nervous, delicate child, subject to fearful dreams at night. He used to get up and rush around the house until sufficiently calmed to go to sleep again. He was sent to the town academy, but was soon dismissed, as he did not take to schooling, and covered his books with drawings. His father then set him up in the grocery business, but in a little more than a month's time the little shop was given up, as the young lad had no more taste for trade than for schooling. The father then acceded to the boy's request to study drawing, and he was placed under the instruction of a local teacher, Mr. Barker, until the latter confessed that he had taught him all he knew. His earnestness of purpose is well shown in his oft-quoted words of this time: "I think the best thing that can happen to a boy is to have some honest ambition stirred up in him, no matter how trifling it may be."

The boy now wished to study engraving, an occupation then fairly remunerative, and one with which Durand, Kensett, and many another American artist of those early days began his artistic career. George, at the age of sixteen, was accordingly placed with Sherman and Smith, of New York, map-engravers; but the confinement told upon his health, and in about a year's time he was obliged to give up the work. He had now become interested in color and wished to follow the vocation of the painter, arguing with his father that if he succeeded he could make a better livelihood than in any other profession that his health would allow him to follow. His father, in a spirit very liberal for the time, allowed him to have his way, and to engage in a profession not

very highly thought of in the forties. He, accordingly, became the pupil, for a very short time, of Régis Gignoux, a French landscape-painter, who had recently set up a studio in New York. Although only nine years the senior of Inness, he had studied at the École des Beaux-Arts in Paris, and also with Delaroche. This was the only definite instruction in the art of painting that Inness ever had, and could not have greatly affected his art, as it was of so short duration, except to give him some knowledge of mediums and the mixing of colors.

Inness was essentially self-taught. He was now twenty years of age, and his whole life henceforth may be considered as one devoted to experiment and the observation and study of nature. He never had pupils, although in his later years he was always very ready to help young artists. He once humorously replied to Mr. Alfred Trumble, who asked him if he had had many pupils: "I have had one for a very long time, and he is more than enough for me. The more I teach him the less he knows; and the older he grows the farther he is from what he ought to be."

In 1843 his father had remarried and moved back to New York. Inness now set up a studio for himself in the city, boarding at the Astor House and paying for his board with pictures. These early experiments in painting have been compared to colored engravings. Many of them were painted at the home of his brother, James A. Inness, then living at Pottsville, Pennsylvania.

The artist has recounted to friends an incident of these early years which is interesting in the light of his later development. He saw for the first time, in a print-shop window, an engraving after some old master. He did not remember what it was, and he said, "I could not then analyze that which attracted me in it, but it fascinated me. The print-seller showed me some others, and they repeated the same sensation in me. There was a power of motive, a bigness of grasp, in them. They were nature, rendered grand instead of being belittled by trifling detail and petty execution. I commenced to take them out to nature with me, to compare them with her as she really appeared, and the light began to dawn."

Soon Inness became better known, the American Art Union began to buy his pictures, and he found his first patron in a dry-goods auctioneer, Ogden Haggerty, who furnished him with the means for his first trip to Europe, in 1847. The artist went from England to Rome, where he spent more than a year. "He here commenced," writes Mr. Trumble, "to really form what might be called a style — a style in which one can distinguish the influence of the classic art of the landscape masters of the past, but which still has the impress of a certain individuality. The effect which this Italian sojourn had upon him was much akin to that which the Englishman, Richard Wilson, had experienced a century before."

Although scarcely able to support himself, Inness was married at an early age; but his wife lived only about six months, dying of consumption through a cold contracted on her wedding-day. In 1850 he was married a second time, and in 1851 he made his second visit to Europe, going directly to France, where he found much in his own art akin to that of the Barbizon masters, who

were just beginning to be recognized and appreciated by their own government and people. As Mr. Edwin Wiley writes:

"The art of George Inness was wholly a matter of inward growth and development. He worked out his ideals almost without the help of external influences. It is true that a little group of painters in the Forest of Fontainebleau were devotedly at work trying to solve the same problems as those confronting him, and in much the same way; but France was a long, long way from America in those days, and Inness never knew Corot, Millet, Rousseau, and Daubigny until after his own style had been definitely formed. The career of our artist, much like that of those daring battlers for truth in art, was marked by distressing and hampering conditions. Not the least of these was his artistic isolation. The members of the Barbizon school had had each other's sympathy and coöperation, and the struggle was rendered less hard; but Inness was forced to work alone. This fact, in addition to ill health, poverty, and the indifference of the public, resulted in prolonging his days of experiment and apprenticeship — whether for his own good or detriment we have no power to judge. But however long and sad his days of waiting may have been, they only caused him to hold his ideals closer to his heart, with the result that he gained appreciation and a position in American art, just in the same way that Daubigny and his friends obtained their tardy recognition in France. Like them, he at last came to his own and ended his days in the knowledge of efforts crowned with success, assured that he had left behind him an undying influence in his work, his ideals, and his example. . . .

"This little coterie of reformers and enthusiasts gave Inness great encouragement, for he saw that they had been working hand in hand for the very things to which he had devoted his isolated and introspective life. In their work he found a tender and thoroughly sincere portrayal of nature, coupled with an art hitherto beyond his most extravagant dreams. He studied their work, therefore, not as a copyist, but from the standpoint of the creator. He analyzed it in every detail, and his fine insight and appreciation soon gave him all its secrets. The result of this study soon made itself apparent in his own work, for it assumed a new phase. He began to pay less attention to detail, and more to the mass and the movement; he began to achieve an ease of execution, a firmness of texture, and a vitality not to be found in his earlier efforts."

For a time on his return he resided in Brooklyn, but then moved to Medfield, one of the most beautiful suburbs of Boston, thinking that he might meet with more recognition than in New York. Here he remained five years, or until the close of the Civil War. He was intensely interested in the struggle between the North and the South, became an ardent abolitionist, and organized a company to go to the front, but was prevented from joining it by lack of physique. He was induced to remove to Eagleswood, New Jersey, near Perth Amboy, by Marcus Spring, who was head of a military school, and practically the founder of the town. A patron of William Page, the artist and friend of Inness, Spring soon took up the latter artist, and acted as an agent in disposing of his pictures, furnishing him with the means of support.

In 1871 Inness made his fourth trip to Europe, remaining four years, most of the time in or near Rome. "The pictures which he produced during this period are much broader and simpler in treatment than many which preceded them, and more studied in style," writes Mr. Trumble. "The peculiar character of the Italian scenes in which he found himself, their romantic historical associations and classical atmosphere, were likely to produce an impression on his mind which would repeat itself in his work. Even when at his best in his European subjects he was never really himself, as he was when he treated our native scenery; never upon other motives did his personality stamp itself so strongly."

It was in the years immediately following this prolonged stay abroad that, according to many critics, his best canvases were painted, as 'St. Peter's, Rome, from the Tiber;' 'Summer, Medfield, Massachusetts' (Plate v); 'The Homestead;' and 'Autumn Morning,' though other critics prefer the broader, more synthetic treatment of later years.

He spent the first year after his return in Boston; then had a studio in New York, at West Fifty-fifth Street, next that of his son-in-law, Jonathan Scott Hartley, the sculptor, who, by the way, has made an excellent portrait bust of Inness. Finally, he removed to the old Dodge mansion in Montclair, New Jersey, a roomy frame house on Grove Street, with a view across country to the "Mountain," where many of his finest pictures were painted, and where he lived the rest of his life amid congenial surroundings, varied by travel in the various States of the Union.

Always interested in religion and theological discussion, in his later years, like his friend William Page, he became a Swedenborgian. Three things greatly interested him,—art, religion, and the single-tax movement. Long walks and either long discussions after his day's work was done, or hours spent in writing out his thoughts, were his only relaxations.

His brother, in furnishing some details of his life to Mr. Trumble, and speaking of his metaphysical labors, said: "These were taken up more as a relaxation after excessive efforts in the field of his art than as a regular pursuit. However, he was at all times fond of discussion on social and theological problems, and at one time told me that in his early days, if his health had permitted, he would have become absorbed in metaphysical studies. His environment during his childhood and youth was extremely well calculated to give such a tendency to his active temperament and brain. His mother, who died in his fifteenth year, was a Methodist, and brought up her children in strict compliance with the discipline and requirements of the Methodism of that day; his aunt, who afterward became his stepmother, was as strict a Baptist and an earnest Controversialist; whilst their brother, his uncle, was as firm a Universalist and as uncompromising in his belief. So religious topics became almost a daily subject of conversation, dispute; and a mind of George's character would naturally commence early in life an investigation of the points in dispute, and to search the scriptures for the truths thereof, probably laying thereby the foundation of the Swedenborgian faith, to which he became attached in later years."

And Mr. Trumble writes: "The grand and distinctive principle of the Swedenborgian theology, next to the doctrine of the divine humanity, is the doctrine of life. According to this latter, God alone lives. All creation, man included, is dead. Our apparent life, the life of the earth itself, is but the divine presence, which exists in individuals and in objects in different degrees; in trees, plants, stones, the waters, air and sky. It was the later belief of George Inness that he worked ever under the instruction of a divine power which gave direction to his labor and guided him to a comprehension of the significance of what he painted, and to the truthful expression of it."

The artist once said to Mr. George W. Sheldon: "I would not give a fig for art ideas except as they represent what I perceive behind them; and I love to think most of what I, in common with all men, need most — the good of our practice in the art of life. Rivers, streams, the rippling brook, the hillside, the sky, clouds — all things we see — will convey the sentiment of the highest art if we are in the love of God and the desire of truth."

It was the custom of the artist to work twelve or fifteen hours at the easel. He worked standing, and very rapidly at first, but went slowly and more slowly as the work progressed and he realized the difficulty of obtaining the desired results. He did not object to visitors, so completely absorbed was he in his work, and he talked as he worked. In 1853 he was made an associate of the National Academy, and a full member in 1868. Eight or ten years later, or upon his return from Europe, the younger artists in revolt against the conservatism of the National Academy formed themselves into the 'Society of American Artists.' Inness was shortly elected to join, and although belonging to both societies, he never entered into the feuds or activities of either. He was accustomed to send in pictures for exhibition in both, but he scorned medals and awards of juries. He reminds us of Rousseau in the inclination of his later years never to finish his pictures, sometimes entirely obliterating one picture by painting another over it. Many of his canvases were more or less experimental.

Like many men of artistic temperament, he had no concern for, and even a disdain of, every-day finance. He frankly admitted that he thought merchants existed to support artists. For years the sale of his pictures brought him no adequate return. At one time his three brothers undertook to finance him, and in later years, when he was lifted above all pecuniary difficulties, his family had to protect him from impostors.

About 1875 Thomas B. Clarke became interested in his work, and a constant collector of his pictures. When the noted amateur disposed of his famous collection of pictures by American artists, in 1899, there were no less than thirty-five canvases by Inness put up at auction, among them some of the finest examples of his middle and late period; as, 'The Gray, Lowery Day,' 'Nine O'Clock,' 'Winter Morning, Montclair,' 'The Close of Day.'

The artist died at the Bridge of Allan, while traveling in Scotland, on August 3, 1894. His body was brought back to this country and a public funeral was held, on August 23, at the National Academy of Design. The painter had constantly grown in public esteem since his early years. In 1885

a collection of his works had been exhibited at the American Art Galleries, and the winter after his death his executors held an auction sale of the contents of his studio, which numbered over two hundred and forty canvases, many of them unfinished sketches and experimental pieces, but the total of the three days' sale netted \$108,670.

The artist was survived by his wife; a son, George Inness, Junior, also a landscape-painter of note; and his daughter, Mrs. Jonathan Scott Hartley.

Mr. Trumble draws the following pleasing picture of the artist's last years in Montclair: "He had sailed his bark through troubled waters, ruffled by many storms, to a safe and restful haven. He lived like a patriarch, with his son and daughter and their families for neighbors. He was secure in the world's esteem and honor, and in the love and respect of faithful friends. He had won, by fifty years of devotion to his art and fidelity to his conscience, his place at the head of the art of the century. The most ambitious of men would desire no more; yet, his only ambition, as he watched from his cottage door the dawn and sunset, the burning noonday and the serene splendor of the moonlight, the summer storm rolling down the hillsides, and the winter tempest driving in shrill blasts over wastes of snow, was to penetrate the great secret they embodied, and to fathom in them the mysterious heart that stirs the universe."

The Art of Inness

SAMUEL ISHAM

'THE HISTORY OF AMERICAN PAINTING'

INNESS'S painting never became rigid. It was altering and developing to the last, even at the same date he worked in different manners to suit his subjects and said himself that he "seemed to have two opposing styles — one impetuous and eager, the other classical and elegant." He painted both small canvases and also large works like the 'Barberini Pines' or the 'Peace and Plenty' of the Metropolitan Museum. His variety was great. All seasons of the year, all times of the day, all tempers of the sky, were represented not mechanically, but with a new formula discovered for each. He preferred the rich tones of autumn and sunset; but he could take a bank of June foliage on a gray day when there were no strong shadows, when grass and leaves were alike of the same brilliant, uncompromising green, and without mitigation of the brilliancy nor laborious drawing of detail make the whole mass firm, yet soft and dewy with infinitely delicate gradations of tone and shadow. His earliest work shows much minuteness, and there is sometimes a shock of surprise at finding his signature on a canvas with a blue mountain, hard and sharp against a bright sky, with a group of anæmic trees in the foreground. But he soon gained richness of tone and breadth of handling, and there are not wanting those who prefer pictures of his middle period, like the small thunder-storms painted at Medford, Massachusetts, with their brilliancy and their enamel-like texture, to the looser, freer work of his later years. They have not the same mastery, however. The structure is not so solid; the

harmony is not so true. In his middle period, frequently a light spot, a group of cattle, a sail on a river, is out of value, strikes the eye with too great insistence. His late work holds together flawlessly.

His method of painting was to cover the whole canvas with a thin glaze of Indian red, to touch in the main masses of shadow in black, and then to work on this foundation, gradually bringing the whole picture forward by constant working over. As a reasoner and theorizer on his art he had many maxims for his work, the most important being that the sky should be given as half-tone against which both the lights and darks of the picture should contrast. This is one of the reasons why his canvases seem richer and more decorative than those of the White Mountain school, who usually strove to key the sky up to the lightest possible tone. Inness's practice was also that of Ruisdael, and Fromentin has noted how admirably it makes the pictures of the latter set in the gold of the frames, though it was probably only indirectly through the French landscape-painters, the so-called Fontainebleau school, that Inness received the Dutch tradition. It is with these last that he is affiliated, and his pictures hang harmoniously with theirs and hold their own in the company. In some of his later work there may be a vagueness, a lack of firmness. Some of the things sold from his studio after his death he might have worked on more, but it is probable that he found, as he said about Corot, that more objective force meant weakening or loss of that sentiment which was to him the reason for the picture. Like the Greek, he felt the god in the stream or grove, the immanent presence of superhuman powers, and it is his crowning merit that he does succeed to a certain extent in "reproducing in other minds the impression which the scene made upon him."

Inness had less popular vogue than most of the men around him. Until the end of his life his larger pictures sold with difficulty, and the newspapers served him no such adulation as they gave to Church or Bierstadt. It is curious, therefore, that Wyant should have heard of him and should have made the journey from Cincinnati to see him rather than another. . . .

With these three men — Inness, Wyant, and Martin — the early American Landscape school culminates. If we insist on unprofitable comparisons and claim for any of our art an equality with what was best in contemporary Europe — a real equality, not one hedged and bolstered up with apologetic references to the limitations of our position — it is these men that we must put forward, for the long period between the death of Stuart and the rise of the present school. The essentials of greatness they seem to have had — deep feeling which took a pictorial form, ample knowledge, complete mastery of their material, and for each a style, personal and distinguished, which burst through that commonplace which fetters us all.

ALFRED TRUMBLE

'GEORGE INNESS: A MEMORIAL'

THE representative work of George Inness — that is to say, the work in which he figures with his most intense and distinctive individuality — is that which exhibits itself in native subjects. The range of these is very wide. It extends practically from Canada to Mexico and from the Atlantic to the

Pacific. New Jersey, New York, and New England, which, in the order noted, formed his first fields of study, seem always to have remained his favorites. That a subject was ever with him a matter of deliberate selection is doubtful. His choice depended upon impulse. He painted in sight of Mount Washington for days, until, upon one special day, some unusual effect of hour or weather on the mountain itself impressed him, and he painted it. He saw Niagara a dozen or a score of times before it had grown into him as the subject of a picture. Even when he went so far as to make a sketch or study of a spot, this memorandum might lie by for years before he took it up to work upon, or it might never be touched again.

In a man of less profound thought, of less persistent self-examination, of less rigorous exploration of the causes from which effects spring, this indecision might have been laid to mere whim. With him it proceeded from the absolute necessity he was under of experiencing an emotion. He was past-master of all the technical resources of his art. He had carried his experiments in the possibilities of the palette to an almost incredible length. He could draw with accuracy and strength. Yet he could not, by any exercise of will, have compelled himself to paint what he did not feel — to produce mechanically what took no grasp upon his heart. A poet may sometimes be obscure, may fail in attaining to his highest pitch of eloquence, but he cannot write doggerel — not from inability to jingle words together, but from inability to force himself to the odious task. In a similar sense George Inness could not paint doggerel. He might not always succeed in a picture. He sometimes, even oftentimes, did not. But it is certain that in every picture which he gave out in his later years he believed that he had mastered its spirit, or had as nearly mastered it as lay within his power.

When he was mistaken in this it was simply because he had unconsciously miscalculated the depth and receptiveness of his own emotions, or, according to his own doctrine, because he had failed to purify himself to the standard of his subject, and therefore was neither capable of reaching its vital spirit nor of defining the extent to which he had fallen short. The greatest of artists cannot avoid producing some indifferent works, for the greater the artist the more difficult are the tasks which he sets himself to perform. Infallibility is the gift of no mortal being.

But what a panorama of nature does this man spread before you: landscapes of autumn, splendid in their imperial vestments of purple, crimson, and gold; the slumberous silence of midsummer, brooding over drowsing fields and forests, in which the very leaves have sunk to sleep; spreading meadowlands, with their verdure bejeweled with the dew of morning; nature by day and night, and at every period of the day or night; under every joyous, sad, or tragic aspect, at all seasons, in all weathers, in fertile valleys, in towering crags, splintered by the tempests of ages; or ironbound coasts, whose cliffs tremble at the savage onsets of the stormy sea. Could mere painting convey such an impression to you? Could mere painting bring to your nostrils this perfume of the rich sod, wet with the softly descending rain; bring to your ears the piping of the robin, which salutes the dawn from its nest in the road-

side brambles; bring to your senses the languor of this Indian summer day, in its bridal-veil of soft haze? Could mere mechanical artifice send the thunder rolling down those hillsides, deafen you with the crashing fall of yonder cataract, or charm you with the chime of that spring rivulet, released from its winter bondage and dancing merrily over its pebbly bed? What work of hand and eye, soever cunning, could produce this sorcery without the direction of a master sentiment of magnetic power?

"The true purpose of the painter," according to Inness, "is simply to reproduce in other minds the impression which a scene has made upon him. A work of art does not appeal to the intellect. It does not appeal to the moral sense. Its aim is not to instruct, not to edify, but to awaken an emotion. This emotion may be one of love, of pity, of veneration, of hate, of pleasure, or of pain; but it must be a single emotion, if the work has unity, as every such work should have, and the true beauty of the work consists in the beauty of the sentiment or emotion which it inspires. Its real greatness consists in the quality and the force of this emotion. Details in the picture must be elaborated only enough fully to reproduce the impression which the artist wishes to reproduce. When more than this is done the impression is weakened or lost, and we see simply an array of external things, which may be very cleverly painted and may look very real, but which do not make an artistic painting. The effort and the difficulty of an artist are to combine the two; namely, to make the thought clear and preserve the unity of impression."

Upon another point he held: "There is a notion that objective force is inconsistent with poetic representation. But this is a very grave error. What is often called poetry is a mere jingle of rhyme — intellectual dish-water. The poetic quality is not obtained by eschewing any truths of fact or of nature which can be included in a harmony or real representation. Poetry is the vision of reality."

In these two utterances one may discern a perfectly simple and lucid exposition of the formula by which, for fifteen or twenty years, George Inness had been gradually working forward toward the results embodied in his latest works. Reduced to a simple paragraph it is: "Put just enough in a picture to present the main theme without distracting attention from this center of interest, and take no wanton liberties with the subject in order to produce an artificial effect at the expense of truth."

ELLIOTT DAINGERFIELD

'A REMINISCENCE OF GEORGE INNESS'
FROM 'THE MONTHLY ILLUSTRATOR' 1895

NO reminiscence of Inness would be complete without some mention of his great power as a colorist, for all his philosophy, all his many-sided nature, seemed to express itself in the fulness and beauty of color. We are not to make comparisons with the work of others; that were needless — Inness's color was his own. The early morning, with its silver, tender tones, offered him as great opportunity for the expression of what he called "fulness of color" as did the open glare of the noonday or the fiery bursts of sunset. Mention has been made of his different color-moods, and one fairly held the

breath to see him spread with unrelenting fury a broad scumble of orange-chrome over the most delicate, subtle, gray effect, in order to get more "fulness;" and still more strange was it to see, by a mysterious technical use of black or blue, the same tender silver morning unfold itself, but stronger, firmer, fuller in its tone-quality. "One must use pure color," he would say; "the picture must be so constructed that the 'local' of every color can be secured, whether in the shadow or the light." Many of his canvases are criticized because of an over-greenness or an intensity of the blues; but deeper study shows the man's principle, for which he strove with the whole force of his nature — a perfect balance of color-quality everywhere in the picture. The mass of offending green will be found to balance perfectly with the mass of gray or blue of the sky. So that the whole canvas, viewed with that perceptive power without which there is no justice in either the criticism or the critic, becomes an harmonious balance. With all the intensity of his powerful palette, Inness maintained that the "middle tone" was the secret of all success in color. He strove for it until the end, and so great was his effort that the latest works are but waves of wonderful color, marvelous and mysterious — the very essence of the beauty of nature. When he chose to put aside his theories and produce a "tone study," following the habit of those masters who have glorified modern French art, he was as subtle as any of them, and far less labored; but it is in his very intensity that he has preserved his individuality, and if we are to understand him aright we must study him from his own standpoint. In his earlier life his drawing was precise and accurate to a wonderful degree, being elaborated to the very verge of the horizon.

In the beginning Inness strove for knowledge with most untiring effort. His early pictures are full of intricate, elaborate detail; 't was thus he gained that knowledge of forms which put them at his finger-tips. Always, however, there was the largeness of perception which enabled him to understand masses, and divide his compositions into just proportions of light and shade; and under all one saw the poet and the philosopher. Painfully objective as were these early efforts, they were tasks along the great highway which at last led him to those heights whence he saw and understood the *subjective* in nature, and expressed it in his art.

Analytical, profoundly so, when he chose to be, with increasing years his art grew more and more synthetic, and the very latest works are most so of all, and strangely beautiful in the total elimination of needless detail and sure grasp of *idea*. His art became at that time a sort of soul-language, which, if you have not the speech, you may not understand, but it is none the less beautiful. To-day we are at too near a view. Let us await the coming years; he will then need no defense.

CHARLES H. CAFFIN

'THE STORY OF AMERICAN PAINTING'

GEORGE INNESS was a pathfinder whose originality and fiery zeal for nature blazed a new trail that has led on to the present notable expansion of American landscape-painting. . . .

He learned, first of all, that principle of synthesis, of selection and arrange-

ment, to which I have already alluded — that the best art does not consist in representing everything in sight, but in discovering what are the salient and essential characteristics, and in setting these down in a masterly summary. He learned, in effect, the value of omitting details so as to secure additional force for the *ensemble*; and his previous rigor of minute study now helped him, for it is recognized among artists that only he who has learned to put in can be successful in leaving out.

He learned, in the second place, a new motive: no longer to look for “views” in nature, but to study fragments of it intimately; to render portraits of nature, in which the local facts should be of importance, not as facts, but as vehicles of expression. It was a mood of nature, or a mood aroused in himself, that he strove to embody; and, by thus becoming a subjective painter, he cut himself off entirely from the objectivity of contemporary landscape. And the peculiar quality of his subjective motive is interesting.

In his temperament the logical was combined with the spiritual. He was given to reasoning upon the eternities, and for many years was a professed Swedenborgian. Thus he was particularly drawn toward Corot, in whose work he recognized the spirituality. In fact, Corot and Inness both approximated to what we shall later find to be one of the underlying principles of motive in Japanese art. It is, in effect, to distinguish between “appearance” and “reality;” to regard the material visibilities of nature, subject as they are to change, as being mere appearance, while the reality is the inward spirit, a portion of the Universal, Eternal Spirit, that is embodied in the impermanent appearances of matter. Both Corot and Inness came in time, like the Japanese painter Hashimoto Gaho, to discover for themselves a method of painting in which they carried the principle of synthesis as far as possible, so as to subordinate the assertion of form to a suggestion of its essence, or spirit. And lest some reader have no sympathy with this transcendental attitude toward nature, I would remind him that, if he is fond of nature, he must have experienced some occasion when to lie upon the ground and let the beauty of the scene, irrespective of this or that feature of the landscape, soak into him was pleasure enough. If so, it was the result of physical contentment, leading to a consciousness of the emotions; and from the latter to a consciousness of spiritual refreshment or elation is but a step, to many temperaments a natural and inevitable one.

This progression of Inness’s motive and manner of painting, however, was a gradual one. Not all at once could he free himself from the habit of minute representation. His earliest pictures are liney, filled with details carefully drawn in with the brush. Later, his style, of which ‘Peace and Plenty’ at the Metropolitan Museum is a good example, becomes broader; he no longer draws, but paints, with the brush; the objects begin to count as masses. . . .

Later his pictures have still less solidity of painting; the pigment has been spread thinly with a large brush, and at close range the broad, flat spaces of color may seem to be perfunctory and careless. In reality, they are a mingling of subtly differentiated tones, pricked here and there with an accent of detail; and, when viewed from the proper standpoint, a short distance from the frame,

are full of meaning and suggestion. These landscapes are the product of a mind that, in the matter of painting, had freed itself from the necessity of conscious intellectual processes and entered into liberty of spirit, and of a hand become so facile by practice that it moved in immediate and faithful response to the suggestion of the mind. They are the expressions, not of what is palpable and material, but of an emotional or spiritual mood.

JOHN C. VAN DYKE

'GEORGE INNESS,' FROM 'THE OUTLOOK' 1903

EVEN when he was not bothered by many impressions, Inness had difficulty in contenting himself with his work. It was never quite right. There was a certain fine sentiment or feeling that he had about nature and that he wished to express in his picture; but he found that when the sentiment was strong the picture looked weak in the drawing, had no solidity or substance; and when the solidity was put in with exact textures and precise lines, then the sentiment faded badly. Inness knew where the trouble lay. "Details in the picture must be elaborated only enough fully to reproduce the impression. When more is done the impression is weakened and lost, and we see simply an array of external things which may be very cleverly painted and may look very real, but which do not make an artistic painting. The effort and the difficulty of an artist are to combine the two; namely, to make the thought clear and to preserve the unity of impression. Meissonier always makes his thought clear; he is most painstaking with details; but he sometimes loses in sentiment. Corot, on the contrary, is to some minds lacking in objective force. He tried for years to get more objective force, but he found that what he gained in that respect he lost in sentiment."

This is Inness's own statement of the case, and if we apply it we shall understand why many of his later canvases were vague, suggestive, indefinite, often vapory. He was seeking to give a sentiment, or feeling, rather than topographical facts. When the canvas looked too weak he tried to strengthen it here and there by bringing out lines and tones a little sharper, and with the result of making it look hard and cold. After several passings back and forth from strength to weakness, from sentiment to fact, the canvas began to show a kneaded and thumbled appearance. Its freshness was gone and its surface tortured. Inness was hardly ever free from this balancing of motives. It is a plague that bothers all painters, and no doubt many of them would agree with Inness in saying, "If a painter could unite Meissonier's careful reproduction of details with Corot's inspirational power he would be the very god of art." . . .

It was with color, light, and air that Inness scored his greatest successes. Almost all of his pictures will be found to hinge upon these primary features. He was very fond of moisture-laden air, rain effects, clouds clearing after rain, rainbows, mists, vapors, fogs, smokes, hazes — all phases of the atmosphere. In the same way he fancied dawns, dusks, twilights, moonlights, sunbursts, flying shadows, clouded lights — all phases of illumination. And again he loved sunset colors, cloud colors, sky colors, autumn tints, winter blues, spring grays, summer greens — all phases of color. And these not for themselves alone, but for the impression or effect that they produced. Did he

paint a moonlight, it was with a great spread of silvery radiance, with a hushed effect, a still air, and the mystery of things half seen; did he paint an early spring morning, it was with vapor rising from the ground, dampness in the air, voyaging clouds and a warming blue in the sky; was it an Indian summer afternoon, there was a drowsy hum of nature lost in dreamland, and with the indefinable regret of things passing away. His 'Rainy Day, Montclair' has the bend and droop of saturation in earth and air, the suggestion of the very smell of rain; his 'Delaware Water-Gap' shows the drive of a storm down the valley, with the sweep of the wind felt in the clouds, the trees, and the water; his 'Niagara' is not topographical in any sense, but rather an impression of the clouds of mist and vapor boiling up from the great caldron, and struck into color-splendor by the sunlight.

Every feature of landscape had its peculiar sentiment for Inness. He said so often enough and with no uncertain voice. Here is one of his utterances about it: "Some persons suppose that landscape has no power of conveying human sentiment. But this is a great mistake. The civilized landscape peculiarly can; and therefore I love it more and think it more worthy of reproduction than that which is savage and untamed. It is more significant."

That last passage about the "civilized landscape" is well worth noting, because this was exactly the landscape that Inness painted. His subjects are related to human life, and possibly our interest in his pictures is due to the fact that he shows thoughts, emotions, and sensations comprehensible of humanity. He tells things that every one may have thought but no one before him so well expressed. In other words, he brings our own familiar landscape home to us with truth and beauty. This, it may be presumed, is the function of the poet and painter in any land. It was the quality that made Dante and Goethe great, and may account for the fame of Hobbema, Constable, Daubigny — yes, and Inness. . . .

Had Inness been born in France, no doubt he would have been a member of the Rousseau-Dupré group. But the point is worth emphasizing that he did not belong to that group, that he did not follow them or copy them in any way. The aim was a common one, in that they all opposed the spectacular landscape in favor of "the civilized landscape;" but Inness, for his part, did not work after the French formulas. His manner was not that of Rousseau or Corot or Daubigny, but of Inness. The theme, the work, and the worker were all original, all of the soil, and all sufficient unto the designed purpose.

The Works of Inness

DESCRIPTIONS OF THE PLATES

'PEACE AND PLENTY'

PLATE I

THIS gift of Mr. George A. Hearn to the Metropolitan Museum is one of the earliest canvases by the hand of Inness remaining. The existence of none of his works previous to those painted in the sixties is known to-day.

Doubtless they were sold to unknown persons and lost to view, or were painted over in later years by the artist himself. In its elaboration of detail this picture is characteristic of Inness's early work.

Mr. Caffin describes it as follows: "Painted as early as 1865, this picture, seventy-seven inches high and one hundred and twelve wide, still shows a fondness for extended views and an analytical regard for details, characteristic of the 'Hudson River school.' But it also exhibits a mastery over the rendering of the forms of nature which, when the artist had learned the value of synthesis, enabled him to suggest the forms with so pregnant an economy of means. In the evening glow that pervades the picture there is already a foretaste of the spirituality of the artist's later work." In another connection the same author writes: "Notwithstanding the large size of the canvas and the multiplying of features, which prevent us grasping the scene as a whole, the impression which it produces on the imagination is a tolerably single one, very well summed up in the title. It is a notable step in the direction of rendering the expression of the landscape."

A writer in the 'Art Amateur' says: "A very characteristic example of the painter is 'Peace and Plenty,' the glowing canvas which Mr. Hearn has just presented to the Metropolitan Museum of Art. The expansive New England landscape is spanned by a rainbow, and it may give some idea of the painter's method to say that while the colors of the rainbow are not altogether those of nature, it has a natural effect, owing to the clever management of contrasting tones in the sky and landscape."

'THE DELAWARE VALLEY'

PLATE 11

THIS canvas, which probably represents the best work of Inness during the sixties, is thus described by the Art Sale Catalogue of Thomas B. Clarke's Collection: "Magnificent in its vastness and in the fertility of its soils, bursting with that wealth of fruit and harvest which nature bestows in her most bounteous mood, the great valley of one of the great rivers of America loses itself in a distance gray with showers. On either hand its mountain walls rise to the clouds whose lower lying vapors curl along their forest-clad flanks, as if to interpose themselves as barriers between the tempest and the land of peace and plenty committed to their guardianship. The valley offers an endless variety of farm and pasture, orchards, and fields in which the golden grain is falling before the reaper. At the left, along the road which ascends into the elevated foreground, a hay-wagon mounts, and behind the trees which shade the road is seen the roof of a hillside farm. The picture breathes the glorious spirit of the ripened season, intoxicated with the perfume of fruit and the splendid strength of an earth rioting in its own richness. The color is of a ringing resonance of force and harmony, and the handling instinct with nervous power."

Mr. Schuyler, writing of Inness in the 'Forum,' says: "It was in his definition of a picture always, both in theory and practice, that it should comprehend only what could be seen all at once; and this definition of itself almost excludes the panorama. I know scarcely another 'view,' in the sense of the

tourist or the older American painter, among all his works, than the 'Delaware Valley' in Mr. Clarke's collection; and this picture is saved from being a panorama not only by the moderate dimensions of the canvas, but by the unification of the picture through 'tone,' so that it becomes 'possible'—to use the painter's own phrase—"to unity of vision," and thus falls within his own definition of a picture."

This canvas was purchased by several gentlemen at the Thomas B. Clarke sale for ten thousand one hundred and fifty dollars, and presented to the Metropolitan Museum. It is signed and dated, 1867, and measures only twenty-one inches high by thirty wide.

'SUNSET, ÉTRETAT'

PLATE III

THIS canvas doubtless follows in chronological order those of 'Peace and Plenty' and 'The Delaware Valley.' It was painted late in the sixties, when the artist visited the picturesque northern coast of France. It depicts one end of the curving beach at Étretat, with its many cliffs and curious arch of rock, through which is seen one of the pointed "needles" peculiar to this coast, just as the sun sinks below the western horizon. Against the sky-line a large vessel, and in the middle distance a smaller sailing-ship, are hastening to port, while in the foreground a fisherman is dragging in his net and a dismantled boat is drawn up on the flat rocks. The clouds are gathering overhead, but the sun is setting in a clear sky, illuminating every object, sky, rocks, and surf, with a roseate glow.

The picture measures about two by three feet, and is in the collection of Messrs. R. C. and N. M. Vose, of Boston.

'THE ALBAN HILLS'

PLATE IV

THIS picture was painted by Inness in 1875, towards the end of his five years' stay in Rome. In the immediate foreground are some shepherds with their flocks, while other figures are disappearing down the path which opens under the spreading boughs of the gray-green olive-trees of Italy. Further on the left are ruins on the slopes of the Alban Hills, and to the right an extended view of the rolling Campagna, dotted with ruins and covered with a soft haze as it stretches away westward for twenty miles to Rome and the Mediterranean—a view inspiring both for its beauty and associations and dear to all who know the country around Rome, and whose spirit Inness has most lovingly caught and perpetuated upon his canvas.

The Art Museum of Worcester came into the possession of this picture through purchase in 1906, and speaks of it in its catalogue as, "A very fine specimen of the work of one of our greatest landscape-painters." It is signed and dated, "Rome, 1875," and measures thirty by forty-five inches, which were favorite dimensions with Inness.

'SUMMER, MEDFIELD, MASSACHUSETTS'

PLATE V

WE have in this picture a typical New England scene. Its inspiration came from the countryside around Medfield, Massachusetts, a few miles southwest of Boston, where Inness lived for a number of years. This

picture, however, was painted in 1877, the year after his return from his prolonged stay abroad, and immediately before his removal to New York.

The composition shows us a snug farmhouse set by the borders of a little stream, with green pastures and a hillside beyond, and a far distant view on our left. The forms of the trees are so faithfully rendered that one is in no doubt as to their species and character — the tall cypress and scrawny apple trees clustering about the farmhouse door, the fine specimens of American elms occupying nearly the center of the canvas, the bending willows by the river's border, and the noble maple, standing solitary on the further side of the river, where the cows are grazing in the lush grass. The air is hazy, and the few soft clouds touched with pink. One can feel the hot, stifling atmosphere, where not a leaf quivers, which seems to precede the thunder-storm suggested by the increasing blackness of the sky on the horizon. When this canvas was exhibited in Boston, at the same time as 'The Goose Girl,' the critic of the 'Transcript' spoke of this picture as "representing a sweet, pastoral scene in Medfield. This latter is a typical Inness, with a charming variety of juicy green tones, a soft and winning atmosphere, and a vaporous and filmy sky. In this work is felt the promise and germ of that mature and lofty style which came to its acme in the eighties, the period of the famous 'Gray, Lowery Day.'"

This picture belongs now to Mr. Charles H. Paine, of Boston, and is at present on exhibition in the Museum of Fine Arts of that city. It measures about two by three feet.

'THE CLOSE OF DAY'

PLATE VI

THE artist has painted for us another landscape at sundown, as the title of the picture would indicate, only here we have a lake with wooded shores and hills beyond. In the foreground is a tall elm, its trunk overgrown with creepers. Beyond this rises a spruce, and on the hither bank lie the gnarled trunks of fallen trees. The charm of the picture lies in the brilliant light from the setting sun, which is strongly reflected in lake and sky, forming the high-light of the picture, the tones in cloud and landscape deepening towards the edges. The treatment of light in this picture is somewhat suggestive of work by Turner.

This canvas, together with a landscape by William Norris Hunt, entitled 'Newbury Pastures,' was loaned by Mr. Walter S. Ballou, of Providence, Rhode Island, to the Semi-Centennial Exhibition of the Boston Art Club, held in its club-rooms in November, 1904. Mr. William Howe Downes, writing for the Boston 'Transcript,' after highly praising the bleak skies and brown pastures of autumn in Mr. Hunt's picture, says: "The landscape by Inness, which is in almost direct opposition to the Hunt in sentiment, tone, and style, is also a notable and poetical American work. It was painted at Medfield, Massachusetts, and the hill in the distance is known as Noon Hill. Noon Hill was a great resort of the Indians, and the artist has introduced an Indian crossing the pond in a canoe. The sunset, warm, glowing, and magnificent, is rendered with a loving, ardent, and romantic touch. It is like a fine work by Jules Dupré, and it is also something like a fine work by Richard

Wilson. It is essentially a lovable picture, one that would be good to 'live with,' to dream over, and to cherish as a treasure."

'THE GOOSE GIRL'

PLATE VII

THIS picture was painted when Inness was at the height of his powers. It represents a hilly landscape with a low-roofed cottage, and houses showing white through the trees. On a grassy hillock in the foreground sits a girl reading a book, with her flock of geese feeding around her. The cap, sleeve, and book of the girl, as well as the geese, catch the high light reflected from a white sky, while on the extreme right of the picture clouds of mist are sweeping down the hillside. The landscape is painted in the artist's latest manner, a manner more synthetic than that of many of his earlier pictures; that is, he has attempted to give one impression, that of a bit of landscape where the air is saturated with moisture, rather than many details, and we notice that the general appearance of the trees is indicated rather than their actual forms given.

When this picture was exhibited, in 1900, at Messrs. Vose's Galleries in Boston, the following eulogy of it appeared in the 'Transcript': "'The Goose Girl' belongs to the great period, that of the 'Gray, Lowery Day,' when Inness was at the very summit of his power. There is more of himself in this small canvas than in any other of its size that we know. If one would know Inness, estimate him as a painter, and appreciate what he stood for in American art, it is enough to look at this picture, so rich in impulsive feeling, so prodigal of beauty, so full of urgent, keen, abounding life and sensibility. The freedom and breadth of his style had at that time become a second nature, and he expressed himself without apparent effort. It is a great picture, and a signal manifestation of genius."

It belongs now to Mr. Edward D. Libbey, of Toledo, Ohio, and is signed and dated, 1877.

'THE COMING STORM'

PLATE VIII

INNESS painted at least three pictures with this title — one of small dimensions, belonging to his first period, dated 1865, which in all probability served as a study for the original of this plate, painted thirteen years later, when the artist was at his best; and a third canvas of large dimensions, five by ten feet, painted only three years before his death, and which was found among his effects.

Like most of the canvases painted in the late seventies, the treatment of this picture is synthetic rather than detailed. We have here a summer landscape, a well-watered pasture-land in the foreground, where cows are grazing, with woods and moorlands fading into the distance. Black clouds are rolling across the sky and are in part obscuring the landscape, for the storm has already broken upon the horizon and is coming rapidly towards us, although the sunlight still falls on the meadows. The artist has well shown the violent swaying of the branches of the trees just at the moment before the storm strikes them.

This picture was purchased in 1900 by the Buffalo Academy of Fine Arts,

with the income of the Albert Haller Tracy Fund. It is signed and dated, 1878.

‘GEORGIA PINES, AFTERNOON 1886’

PLATE IX

THIS beautiful picture belonged to the collection of William T. Evans, which was offered for sale in 1900. It was described in the catalogue as follows: “Of this great work, a masterpiece of landscape-painting, it is recorded that George Inness gave it to his wife, with the remark that it was his best picture. As the title shows, it was painted in 1886, when the artist was in the full vigor of his power and maturity of his achievement. A broad expanse of bottomlands fills the foreground. On the right are the pines, with straight trunks and massive tops; on the left, a house and thicket. In the distance the country is lighted up by straggling sunshine. The sky, clear and blue at the horizon, is covered with clouds above, one great mass of white appearing just to the left of the pine-trees. The predominating color-notes are the greens of the foreground and the pine-trees, the blue of the sky, and the white and gray of the clouds. These tints, cool and intense in quality, are combined with a wonderful sense of sympathetic harmony into an ensemble of the greatest distinction and beauty.”

This picture was bought by Mr. R. D. Evans, of Boston, for five thousand nine hundred dollars, and measures exactly two by three feet.

‘THE CLOUDED SUN’

PLATE X

THE original of this plate formed another of the Thomas B. Clarke Collection, which was put up at auction in 1899, and is thus described in the sale catalogue: “A tranquil scene expressed with deep poetic sentiment. A valley stretches off to low, distant hills, and from the foreground a stone wall runs towards a farmhouse. On the right are several trees and outbuildings, with some cattle, and on the left are a few houses. A figure of a woman is vaguely indicated, and some crows are dotted in to the right. The color is in subdued yellows, very beautiful in tint and very subtle in gradations. Pale sunshine is spread over the middle distance, where a river is seen winding its way through the country, and soft, enveloping atmosphere gives subtle delicacy to the composition.”

The Carnegie Institute purchased this picture in 1899 for six thousand one hundred dollars. It is signed at the right, and dated, 1891. It measures thirty inches high by forty-five wide.

A LIST OF THE PRINCIPAL PAINTINGS BY GEORGE INNESS
IN PUBLIC COLLECTIONS

GERMANY. MUNICH, NEUE PINAKOTHEK: Sunrise — UNITED STATES. BOSTON, MUSEUM OF FINE ARTS: The Rising Storm — BROOKLYN, LONG ISLAND HISTORICAL SOCIETY: The Old Roadway — BUFFALO, ACADEMY OF FINE ARTS: The Coming Storm (Plate VIII) — CHICAGO, ART INSTITUTE: Landscape, Sunset — NEW YORK, METROPOLITAN MUSEUM: Peace and Plenty (Plate I); The Delaware Valley (Plate II); Pine Grove of the Barberini Villa, Albano, Italy; Autumn Oaks; Evening — NEW YORK,

CENTURY CLUB: Looking over the Valley—NEW YORK, UNION LEAGUE CLUB: California—PHILADELPHIA, WILSTACH COLLECTION, FAIRMOUNT PARK: Short Cut, Watchung Station, N. J.—PITTSBURGH, CARNEGIE INSTITUTE: The Clouded Sun (Plate x)—WASHINGTON, CORCORAN ART GALLERY: Sunset in the Woods; Landscape—WORCESTER, ART MUSEUM: The Alban Hills (Plate iv).

IN PRIVATE COLLECTIONS

THIS list is necessarily incomplete, as it is impossible to trace all pictures in private collections. Early in 1895 the Halstead and Executors' Public Sales of Pictures by Inness took place; in 1899 and 1900, respectively, the Thomas B. Clarke and William T. Evans Sales, both of which contained many canvases by Inness; and from the four sales the following list is in large part compiled.

BOSTON, R. D. EVANS: The Georgia Pines (Plate ix);—BOSTON, Miss C. H. HERSEY: Lake Nemi—BOSTON, C. H. PAINE: Summer, Medfield, Mass. (Plate v); The Crucifixion—BOSTON, F. B. SPRAGUE: The Squall near Leeds, N. Y.—BOSTON, R. C. AND N. M. VOSE: Sunset, Étretat, Normandy (Plate iii); Summer, Montclair; Alexandria Bay; Early Spring, the Palisades; North Conway, N. H.; The Fisher-Newell Homestead, Medfield, Mass.—BOSTON, R. H. WHITE: The Coming Storm in the Catskill Mountains—BUFFALO, J. J. ALBRIGHT: Sunset; Summer, Montclair—BUFFALO, Mrs. P. MORTON: November, Montclair—BUFFALO, G. CAREY: The Afterglow—CHICAGO, J. W. ELLSWORTH: Early Moonrise, Florida; Midsummer; Summer Silence—CHICAGO, M. A. RYERSON: Rosy Morning; Moonlight on Passamaquoddy Bay; Old Elm at Medfield, Mass.; Hillside—CHICAGO, C. L. HUTCHINSON: The Afterglow; Eagleswood, N. J.—PITTSBURGH, Mrs. W. THAW: The Coming Shower; Tenafly Oaks; The Clearing; Sacred Grove near Rome, Italy—PROVIDENCE, R. I., W. S. BALLOU: The Close of Day (Plate vi)—PROVIDENCE, R. I., Mrs. J. C. ELY: The Sacred Grove of Egeria—TOLEDO, O., E. E. LIBBEY: The Goose Girl (Plate vii)—WORCESTER, MASS., F. A. GASKILL: Souvenir of Italy—NEW YORK AND ELSEWHERE, A. H. ALKER: Moonrise; September Noon; Lighthouse, Nantucket—S. P. AVERY, JR.: A Breezy Day; Autumn; November, Montclair; Albano, Italy; A Cloudy Day; Winter Evening, Montclair; A Glimpse of the Hudson at Milton; Autumn Afternoon—J. S. BACHE: Summer Foliage—E. W. BASS: The Sun's Last Reflection; Early Morning, Montclair—C. J. BLAIR: A Sunny Autumn Day—R. BLUM: Afternoon Glow, Pompton, N. J.—G. BLUMENTHAL: Twilight—F. BONNER: Spring Blossoms, Montclair—C. F. BUTTERFIELD: A Breezy Autumn; The Passing Storm—Mrs. C. P. CHENEY: Autumn, near Marshfield, Mass.—Mrs. B. P. CHENEY: New England Valley—A. C. CLARKE: The Beeches—C. E. CLARKE: The Red Oaks—A. C. CONVERSE: September Afternoon—J. D. CRIMMINS: Off the Coast of Cornwall, England; Glimpse of the Campagna from Albano, Italy—C. H. DE SILVER: Old Oak, Lyndhurst, New Forest—L. ETTLINGER: An Autumn Sunset; Étretat, Normandy, France—G. W. ELKINS: Sunset at Étretat, Normandy—C. C. GLOVER: Winter Morning, Montclair—C. W. GOULD: Edge of the Forest—W. H. GRANBERRY: A Silver Morning; Tarpon Springs, Florida—G. A. HEARN: The Wood-gatherers; The Berkshire Hills—E. KEARNEY: Sunlit Valley—L. KELLOGG: Autumn Silence—W. M. LAFFAN: Valley of the Olive-trees—W. V. LAWRENCE: After Sundown—W. R. LINN: Summer Evening, Montclair—L. MARSHALL: End of the Rain—J. M. MARTIN: Tarpon Springs, Florida—C. J. MCCORMICK: The Lonely Pine, Sunset; Rainy Day; Cloudy Day near Milton; Autumn—E. McMILLAN: Path through the Florida Pines; The Mill Pond; After a Summer Shower; Threatening—E. MACMILLIN: Summer in the Catskills; In the Valley—O. R. MEYER: Sunset on the Passaic—G. E. MORRIS: Nine O'Clock—F. MURPHY: Near the Village—G. POPE: Montclair by Moonlight—W. A. PUTNAM: Sunrise—J. QUINLAN: Brush Burning—H. SAMPSON: White Mountain Valley; The Gray, Lowery Day; Artist's Brook, North Conway; The Old Apple-tree—J. R. SCHIFF: Twilight in Florida—F. S. SMITHERS: Harvest Moon—G. E. TEWKSBURY: Sundown; Late Sunset;

The Lonely Farm, Nantucket—J. R. THOMAS: Sunset in the Old Orchard—J. R. WALTERS: Autumn Gold—J. C. WELLES: St. Andrews, N. B.—W. C. WHITE: Sunrise—OTHER CANVASES, OWNERS AND LOCATION UNKNOWN: An American Sunset; Light Triumphant; The New Jerusalem; View of Mt. Washington; View near Rome; Scene near Perugia; Pontine Marshes; Mountain Stream; The Homestead; St. Peter's, Rome, from the Tiber; View near Medfield, Mass.; Loitering; Morning Sun; Niagara Falls; Day in June; Delaware Water-Gap; Medfield Meadows; Under the Greenwood; A Summer Morning; Durham Meadows; Close of a Stormy Day.

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A LIST OF THE PRINCIPAL BOOKS AND MAGAZINE ARTICLES
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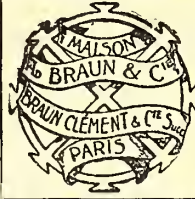
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ST. ANNE, THE VIRGIN, AND THE CHRIST-CHILD	LEONARDO DA VINCI	THE MADONNA OF THE TWO TREES	BELLINI
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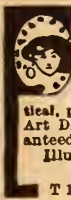
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